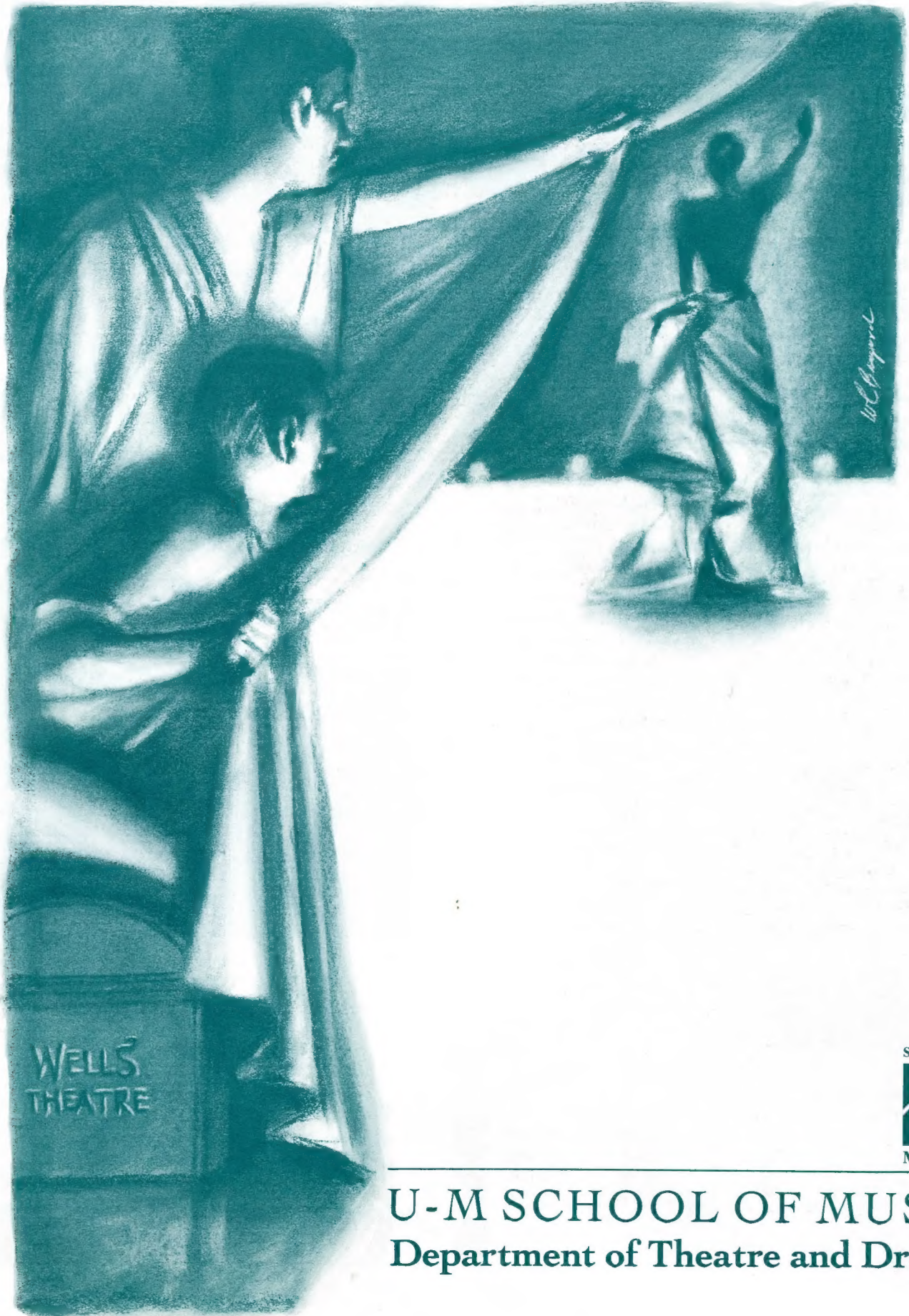


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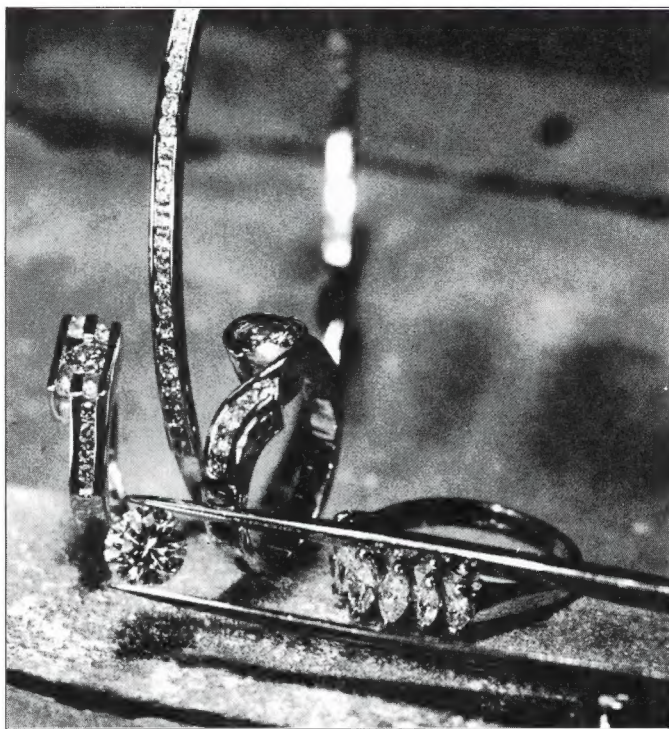


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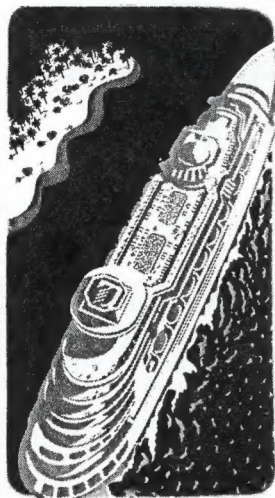
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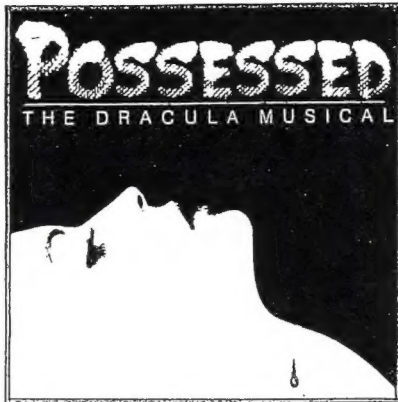
**This production is dedicated to Professor Alan Billings, Department of Theatre and Drama,
upon his retirement, for twenty-six years of service to the University of Michigan.**

This production is an Associate entry in the American College Theatre Festival (ACTF). The aims of this national theatre education program are to identify and promote quality in college-level theatre production. To this end, each production entered is eligible for adjudication by a regional ACTF representative, and certain students are selected to participate in ACTF programs involving awards, scholarships, and special grants for actors, playwrights, designers, and critics at both the regional and national levels.

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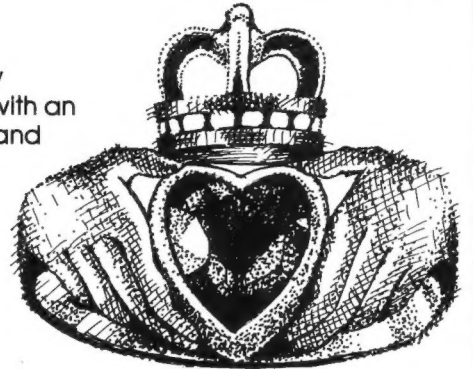
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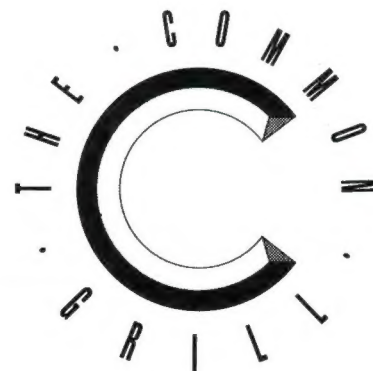
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Mr. Denzil	MR. PAUL H. BARTLEY
Mr. Mortimer	MR. RICHIE KEEN
Mr. Hunston (of the Pantheon Theatre)	MR. NICK ABRUZZO
Miss Brewster	MISS KAZZIE BROWN

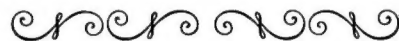
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Arthur Gower	MR. AARON TISHKOWSKI
Clara de Foenix (Sir William's grandchildren)	MISS LAUREN M. ODAR
Miss Trafalgar Gower	..... (Sir William's sister)	MISS LESLIE ANN HUNT
Captain F. de Foenix	..... (Clara's husband)	MR. BRANDON EPLAND
Mrs. Mossop	..... (a landlady)	MISS REBECCA WINSTON
Mr. Ablett	..... (a grocer)	MR. HALL TERRY SNOWDAY III
Mr. Charles Gibbons	..... (a butler)	MR. PAUL H. BARTLEY
Miss Sarah Brewster	..... (a maid)	MISS KAZZIE BROWN

MUSICIANS

Piano Player	.....	MR. NICK ABRUZZO
Piano Player	.....	MR. RICHIE KEEN

PROGRAM NOTES



In *Trelawny of the 'Wells'*, Mr. Arthur Wing Pinero used the conventions of the theatre of his day while simultaneously reacting against them. By setting the play thirty years in the past, Mr. Pinero juxtaposed the stock characters of the previous theatrical tradition with his own more realistic playwriting. The play was Mr. Pinero's tribute to Tom Robertson, the first British playwright to reform drama towards realism. Mr. Pinero based his character of Tom Wrench on Mr. Robertson, making the play almost biographical. He crafted an accurate portrayal of the theatricality of backstage life at the start of the transformation to realism. The characters in *Trelawny* contend with the challenges of adapting to the new style of acting demanded by Wrench's (Robertson's) play.

Mr. Pinero's original audience would have been aware of the theatrical conventions of the previous era. For those of you who are not familiar with these conventions, an excerpt from the program notes of the original production might help in perceiving the complex hierarchy of the company:

A theatre is like a Hindoo (sic) household, and all the men and women before you are divided from each other by the law of the caste. In one corner sits a 'singing chambermaid' — a performer confined to acting such parts as waiting woman (with songs) and nothing else. On another couch is the 'first old woman' — an imperious-looking lady of the mother-in-law class — who has her sphere of action as strictly defined as that of a chess board queen. Near her you will observe a rather cheerful, middle-aged gentleman, known only dramatically as the 'first old man,' supported on his right by another middle-aged, rather thin gentleman, who is similarly known as the 'second old man.' The slim, genteel gentleman, not very young, who is talking to a handsome, commanding lady, is the 'light comedian,' but nothing more. His companion is known as the 'leading lady.' Near them is that highly important person, the 'leading low comedian,' almost faced by his more humble brother actor, the 'second low comedian.' Two other gentlemen, in different parts of the room, are known respectively as 'eccentric comedian' and 'utility actor,' and they have corresponding companions amongst the ladies.

It is not difficult to recognize within this hierarchical structure all of Tom Wrench's comrades and fellow-workers from Mr. Pinero's play. It was, however, in the midst of such an unreal little world, constructed of coventions with no relation to actual life, where Tom Robertson played 'utility,' and dreamed of reforms.

As time passed, Mr. Pinero's play has become a sweet reminder of a bygone theatrical era in the same way as Mr. Robertson's play may have seemed to Mr. Pinero. By rediscovering the theatricality and the reality of these past traditions, this production celebrates the spirit of change in the theatre and the eternal beauty of its past creations.

Robert Knopf and Julia Listengarten

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ABOUT THE PERFORMERS

Nick Abruzzo (*Piano player/Mr. Hunston*) sophomore — BFA Theatre — Granada Hills, CA
Paul H. Bartley (*Charles/Mr. Denzil*) freshman — BFA Theatre — Cincinnati, OH
Clinton Bond, Jr. (*Tom Wrench*) junior — BFA Theatre — Birmingham, MI
Kazzie Brown (*Miss Sarah Brewster*) sophomore — BFA Theatre — Hinsdale, IL
Elise Bryant (*Mrs. Telfer*) junior — BFA Theatre — Ann Arbor, MI
Brandon Epland (*Captain F. de Foenix*) freshman — BFA Theatre — New York, NY
Heather Fine (*Avonia Bunn*) sophomore — BFA Theatre/English — West Bloomfield, MI
Stephanie Kay Fybel (*Rose Trelawny*) junior — BFA Theatre — Los Angeles, CA
Anthony Giangrande (*Augustus Colpoys*) senior — BFA Theatre/Psychology — Grand Rapids, MI
Jared J. Hoffert (*Mr. James Telfer*) junior — BFA Theatre/Communications — Bloomfield Hills, MI
Leslie Ann Hunt (*Trafalgar Gower*) senior — Musical Theatre — Charleston, WV
Erich John Jungwirth (*Sir William Gower*) senior — BFA Theatre — Birmingham, MI
Richie Keen (*Piano player/Mr. Mortimer*) freshman — Undecided — Highland Park, IL
Elizabeth A. Keiser (*Imogen Parrot*) senior — BFA Theatre — Parchment, MI
Steven Memran (*Ferdinand Gadd*) junior — BGS Theatre/Film — Farmington Hills, MI
Lauren M. Odar (*Clara de Foenix*) senior — BFA Theatre/Accounting — Galesburg, MI
Hall Terry Snowday III (*Ablett/O'Dwyer*) senior — BFA Theatre/English — Traverse City, MI
Aaron Tishkowski (*Arthur Gower*) freshman — BFA Theatre — Grand Rapids, MI
Rebecca Winston (*Mrs. Mossop*) junior — BFA Theatre/History — Ann Arbor, MI

Acknowledgements

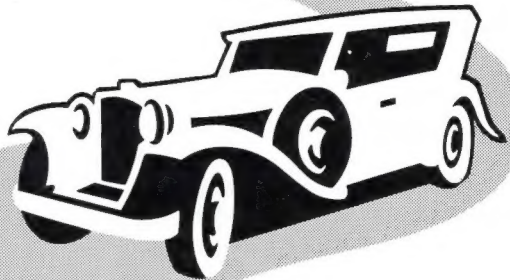
The performers in this production are composed of undergraduate students in the Department of Theatre and Drama, which is a department of the School of Music. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.



Photograph of original production, *Trelawny of the Wells*, 1898.

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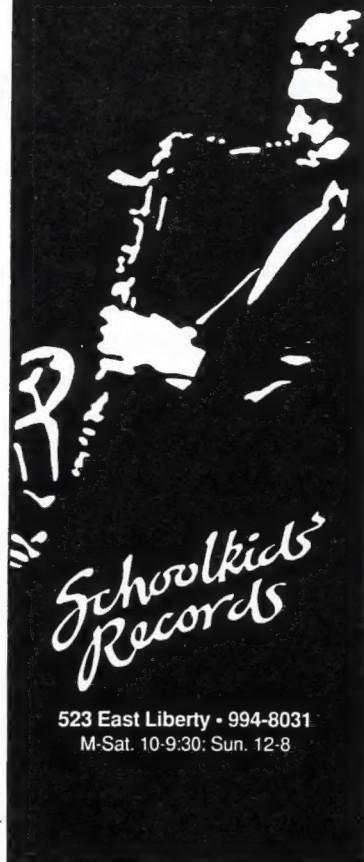
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Senior West Coast writer, *Entertainment Weekly*.
Former Los Angeles Bureau chief, *Billboard*.
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ABOUT THE ARTISTS

ARTHUR WING PINERO was born in 1855. He became a professional actor at age nineteen and a playwright at twenty-two. After marrying actress Myra Holmes in 1883, Pinero became a full-time dramatist and director of his own work the next year.

Among successful farces that Pinero wrote between 1885 and 1893 were *The Magistrate*, *The Schoolmistress* and *Dandy Dick*, along with a sentimental comedy, *Sweet Lavendar* (1888) and *The Profligate* (1889).

Though reviewers found its theme unpleasant, Pinero's best-known drama, *The Second Mrs. Tanqueray* (1893), was so powerful that it made him the leading dramatist of the decade. Knighted in 1909, Pinero continued to write until his death, with his last well-known play being *The Enchanted Cottage* (1922).



Peter Beudert (Scenic Designer)

- Assistant Professor, Head of Design
- Set designer, *Albert Herring*, Opera Theatre
- Set designer, *Salt of the Earth*, Famous Door Theatre, Chicago
- Lighting designer, *More Fun Than Bowling*, Purple Rose Theatre Company, Chelsea

Deborah Yegerlehner (Costume Designer)

- MFA candidate in costume design
- Costume designer, *Tullyatin Crossed* and *Relatively Speaking*, University of Massachusetts/Amherst
- Costume designer, *Pal Joey*, Musical Theatre Program; *The Broken Pitcher*, *Pelleas and Melisande*, Department of Theatre and Drama.
- Costume designer, *Better All the Time*, Trueblood Theatre

Gary Decker (Lighting Designer)

- Assistant Professor, Department of Theatre and Drama
- Lighting designer, *Last American in Paris*, Project Theatre; *Don Giovanni*, Opera Theatre
- Scenic designer, *A Midsummer Night's Dream*, *Present Laughter*, University Players
- Scenic and lighting designer for more than 60 professional theatre productions

John Neville-Andrews (Director)

- Visiting Associate Professor, Department of Theatre and Drama
- Artistic Producer, The Shakespeare Theatre at the Folger, Washington, DC
- Director, New York City, regional theatres, Shakespeare festivals
- Actor, *The Elephant Man*, Broadway

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Dramaturgs: Robert Knopf, Julia Listengarten
Assistant to the Director: Robert Knopf
Assistant Stage Manager: Karyl Newman
Musical Preparation: David Kirshenbaum
Apprentice to the Costume Designer: Rebecca Ann Valentino
Costume Draper: Prue Warren
Costumes: Charlotte Aiken, Matti Allison, D'Vorah Bailey*, Francesca Callow*, Lisa Clinton*, Alyson Deitrick*, Brooke Ferris*, Roxy Font*, Camilo Fontecilla*, Carol J. Lehman, Stephanie Milton, Jennifer Nuevmann, Nancy Pipkin, Stephanie Piro, Caroline Stevens*, Aaron Tishkowski*
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Head Electrician: Jeannette Burton*
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The Lydia Mendelssohn Theatre
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THE DIARY OF ANNE FRANK

dramatization by Frances Goodrich
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directed by Cassie Mann
The Lydia Mendelssohn Theatre
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MORNINGS AT SEVEN

by Paul Osborn
directed by Charles Sutherland
The Lydia Mendelssohn Theatre
April 7, 8, 9, 10, 1993

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book and lyrics by Betty Comden
and Adolph Green
music by Cy Coleman
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MASTER HAROLD AND THE BOYS

by Athol Fugard
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The Lydia Mendelssohn Theatre
June 9, 10, 11, 12, 1993

Ann Arbor Civic Theatre — Second Stage —

LES LIAISONS DANGEREUSES

(Dangerous Liaisons)
by Christopher Hampton
directed by Wendy Wright
November 5, 6, 7, 12, 13, 14, 19, 20,
21, 1992

BURN THIS

by Lanford Wilson
directed by Jan Koenigter
January 21, 22, 23, 28, 29, 30,
February 4, 5, 6, 1993

A MACBETH

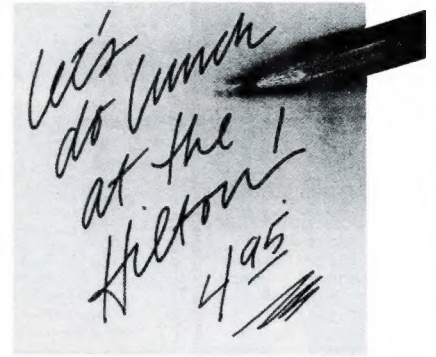
by William Shakespeare
adapted by Charles Marowitz
directed by Dr. George Popovich
March 11, 12, 13, 18, 19, 20, 25, 26, 27,
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BILOXI BLUES

by Neil Simon
directed by Tim Morley
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